



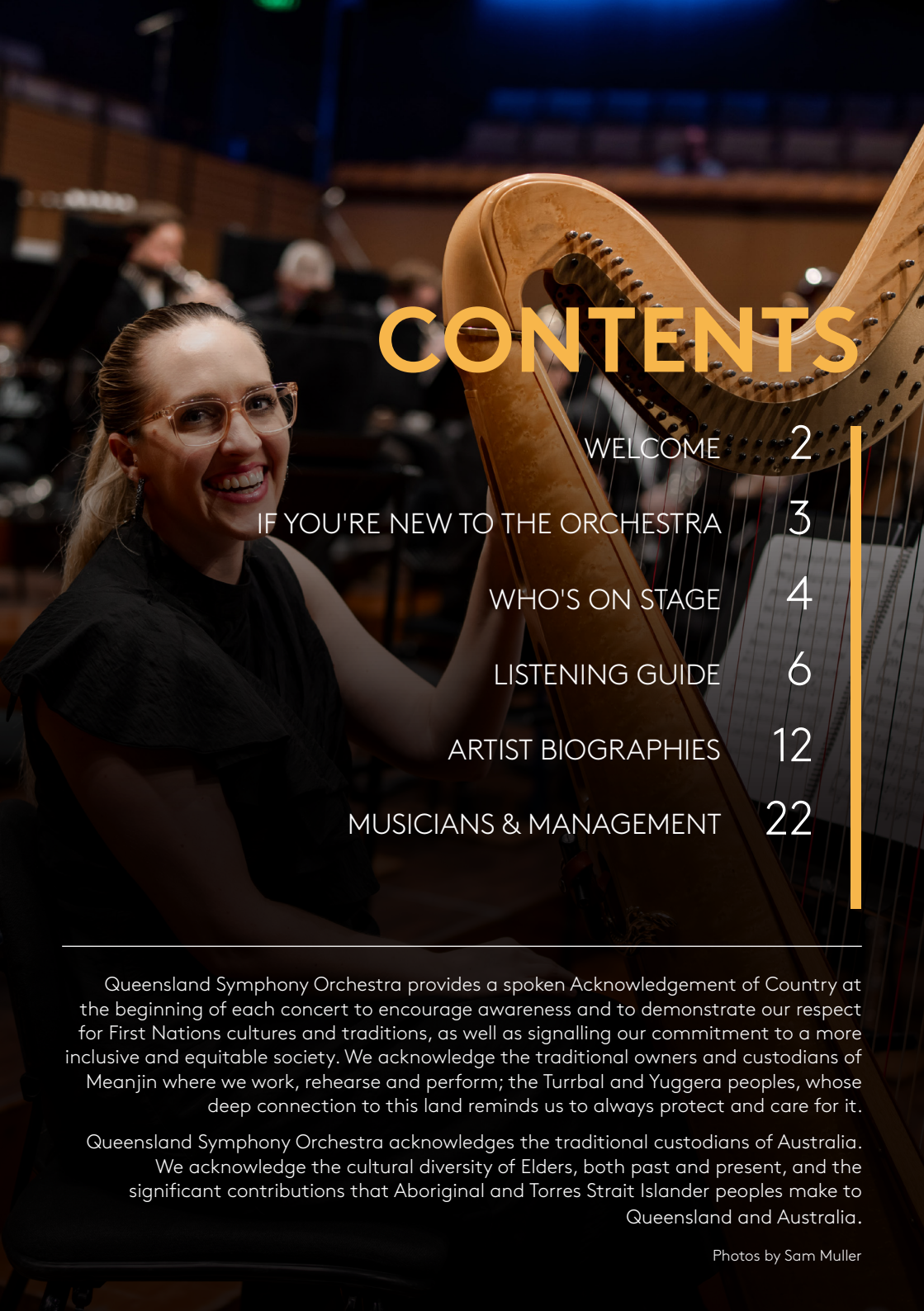
CINEMATIC

THE OSCARS



QUEENSLAND SYMPHONY
ORCHESTRA

24 & 25 OCT 2025
CONCERT HALL, QPAC

A smiling woman with blonde hair tied back and wearing glasses is playing a large wooden harp. She is wearing a black sleeveless top. The background is a blurred orchestra in a concert hall.

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Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform; the Turrbal and Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

We acknowledge the cultural diversity of Elders, both past and present, and the significant contributions that Aboriginal and Torres Strait Islander peoples make to Queensland and Australia.

QSO FIRST NATIONS ARTWORK WHO WE ARE

The First Nations artwork that appears on QSO attire is reprinted with permission and drawn from *Who We Are* by Jeremy Donovan. Jeremy speaks about the work here:

"This artwork was commissioned to capture and reflect the Queensland Symphony Orchestra (QSO). Painted in the office of the QSO, I had the unique opportunity to engage with musicians, QSO staff, and supporters. The painting was influenced by these conversations and interactions. This painting depicts the whole of the QSO. In each individual panel, the Orchestra is depicted using different colours to reflect the roles and the variety of instruments played. The central panel features the hands around the orchestra, which is symbolic of the people who come to experience the QSO and the music. Blue features across all three panels and represents the land on which the QSO is based, and pays respect to both the Turrbal and Yuggera peoples, and the custodianship of this beautiful region.

Greens are the mountains and the rainforests of Queensland. Fine detail within the greens is symbolic of our Far North Queensland Shield designs. There are three of these on the middle panel; they are our Elders and are symbolic of three individuals who were just acknowledged for their 40-year service to the orchestra. Across the top of the painting, the fine white dot work is symbolic of the Dark Sparkles (Milky Way) in the sky—a Dreaming story belonging to my family. Beyond the stars are the musical notes silhouetted in the sky, acknowledging that sound is infinite. The seven purple circles on each panel are symbolic of the dedicated teams behind the music. QSO is so much more than what people get to see, hear, and enjoy. There are tireless teams behind the magic of the music. These seven circles are also the Seven Sisters, connecting my Grandmother's Dreaming.

Having spent my career as a musician and artist, and being privileged to play alongside classical and symphony orchestra musicians, the creation of this piece was a special experience."

–Jeremy Donovan



WELCOME

Welcome to our Cinematic concert! Whether you're an avid movie music fan, a seasoned orchestra concert goer or you've never seen an orchestra before – we're so glad you're here. You're in for a real treat. All the music you'll hear today is so iconic, I'm sure you'll be humming your favourite tune for days!

I'm the Associate Principal Percussionist in the Queensland Symphony Orchestra, playing with them for almost 20 years. The Cinematic program is always a busy one for percussionists. An array of instruments is needed for this year's shows. Everything from your classic triangle to congas and drum kit. Luckily, there are five of us performing today!

Keep an ear out for my personal favourite, Harry's Wondrous World, which is full of magical sounds. Thank you for joining us and supporting the QSO today. We hope you'll be back again soon.



Josh DeMarchi
Associate Principal Percussion

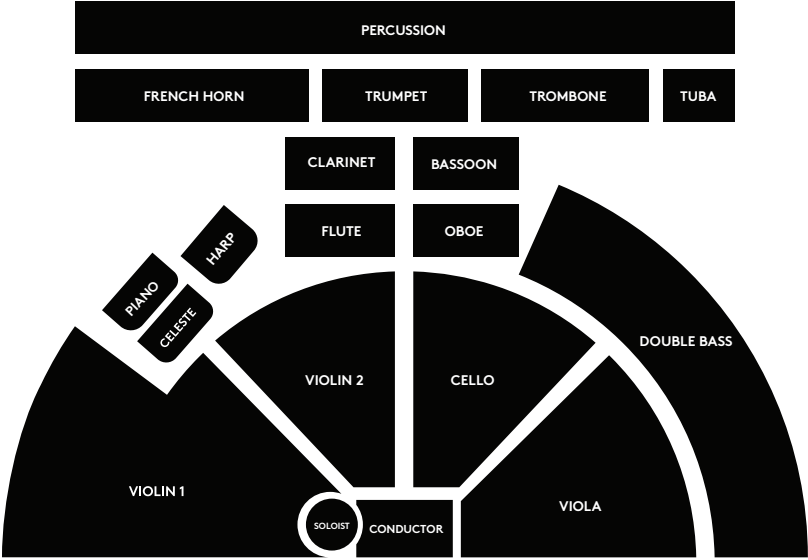
IN THIS CONCERT

Conductor/Host Benjamin Northey
Soloist Nina Korbe, Soprano

PROGRAM

WILLIAMS	Main Title from <i>Star Wars</i> Suite for Orchestra	6'
WILLIAMS	Shark Theme from <i>Jaws</i> Suite	3'
WILLIAMS	Harry's Wondrous World from <i>Harry Potter and the Philosopher's Stone</i> Children's Suite	6'
HORNER	<i>Titanic</i> Suite	8'
RODGERS	Edelweiss from <i>The Sound of Music</i>	3'
BERNSTEIN	I Feel Pretty from <i>West Side Story</i>	5'
SHORE	Symphonic Suite from <i>The Lord of The Rings: The Fellowship of the Ring</i>	8'
E. BERNSTEIN	Theme from <i>The Great Escape</i>	3'
INTERVAL		20'
ZIMMER	<i>Pirates of the Caribbean: At World's End</i>	7'
WILLIAMS	Battle of the Heroes from <i>Star Wars</i> Ep.3	4'
BARRY	Themes from <i>007</i>	5'
PORTMAN	End Titles from <i>Emma</i>	5'
SCHWARTZ	Popular from <i>Wicked</i>	2'
MENKEN	Part of Your World from <i>The Little Mermaid</i>	3'
HISAISHI	<i>My Neighbor Totoro</i>	4'
GIACCHINO	Incredits from <i>The Incredibles</i>	3'

IF YOU'RE NEW TO THE ORCHESTRA



WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First and Second Violin
- Viola
- Cello
- Double Bass
- Harp

WOODWIND

Wind instruments produce sound by being blown into.

- Flute/Piccolo
- Clarinet/E-flat Clarinet/Bass Clarinet
- Oboe/Cor Anglais
- Bassoon/Contrabassoon

KEYBOARD

Keyboard instruments are played by pressing keys.

- Piano
- Celeste
- Organ

BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

- French Horn
- Trumpet
- Trombone/Bass Trombone
- Tuba

PERCUSSION

These instruments create sound by being struck or, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

- Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.

WHO'S ON STAGE TODAY



Find out who's on stage today,
scan the QR code below.





LISTENING GUIDE

JOHN WILLIAMS (BORN 1932)

Main Title from *Star Wars* Suite for Orchestra

Shark Theme from *Jaws* Suite

Harry's Wondrous World from *Harry Potter and the Philosopher's Stone* Children's Suite for Orchestra

Battle of the Heroes from *Star Wars* Ep.3

The living person nominated for more Academy Awards than any other? And who has won five of them? Along with 25 Grammys, seven BAFTAs and four Golden Globes? Who helped you believe that Luke Skywalker was the greatest hero of all time? Who brought a powerful musical magic to the world of *Harry Potter*? That would be John Williams, who is still writing music (a concerto for pianist Emanuel Ax) in his 94th year on the planet!

In his formative years in the music business, Williams' brilliance as pianist, orchestrator and arranger made him a fixture in the Hollywood studio system. In fact, in the late 1950s, the world first got to hear him without even knowing it, most famously as part of the combo that recorded Henry Mancini's music for the landmark TV show *Peter Gunn*. Within a few years his name appeared as composer on the credits of many major TV shows, as Williams wrote themes and episode music for, among others, *Lost in Space*, *The Time Tunnel* and *Land of the Giants*.

His decades-long collaboration with director Steven Spielberg helped cement his big-screen reputation. You could say that their second movie together really made a splash, because every time you see the word 'shark,' you're probably hearing the theme from *Jaws* (1976) in your head at the same time.

One year after *Jaws* came *Star Wars* (OK then, *Episode IV: A New Hope*). It's hard to imagine now just how unexpected this score was; sci-fi or science fantasy films at this time did not feature grand, swashbuckling music. In its colour and extravagance, referencing everything from Holst's *The Planets* to Korngold's scores for Errol Flynn, Williams' music echoed the movie's roots in genre film-making – and won him an Oscar. The *Star Wars* franchise is now unthinkable without his sound; so for that matter is the *Harry Potter* cycle, for which Williams created the music for the first three movies – and his themes re-appeared in each of the five films that followed.

JAMES HORNER (1953-2015) ARR. JOHN MOSS

Titanic Suite:

- I. Take her to Sea, Mr Murdoch
- II. Never an absolution
- III. Southampton
- IV. Hard to Starboard
- V. My Heart Will Go On

One of the most successful, most expensive movies of all time had one of the most successful scores of all time as well. The original soundtrack album devoted to James Horner's music for *Titanic* was released into the 1997 Christmas market, and soon went on to become one of the world's best-selling albums – 27 million copies and counting. And given how many people watch James Cameron's epic tragedy about the Titanic disaster multiple times, this must be one of the best-remembered film scores of them all. The suite you'll hear today begins with the music played as the Titanic first sets sail, then takes you back to an iconic scene with the older Rose for *Never an absolution*. Cameron – and Horner – then whisk you magically back in time and you're suddenly in Southampton for the ship's departure, before *Hard to Starboard*, which introduces the ominous theme associated with the iceberg. The suite concludes with the song first heard in full, sung by Celine Dion over the movie's end credits, and subsequently played and beloved the world over, *My Heart Will Go On*.

RICHARD RODGERS (1902-1979) & OSCAR HAMMERSTEIN (1895-1960) ARR. JOHNNY GREEN

Edelweiss from *The Sound of Music*

There must be many secrets to a song's lasting appeal, but two of them would be sincerity and simplicity – the hallmarks of *Edelweiss*. In November 1959 *The Sound of Music* was already on stage – in tryouts, yet to reach Broadway – when composer Richard Rodgers suggested that Captain von Trapp should have a song which would encapsulate his feelings about the Austria he loves, and which would also act as his farewell to his adored homeland. Rodgers then crafted a lilting tune that could easily be mistaken for a genuine folk song, before Hammerstein wrote the lyrics that people all over the world can still recall just by hearing the title.

This would be the last song Rodgers and Hammerstein wrote together, for Hammerstein was already suffering from the stomach cancer which would take his life nine months later. The edelweiss flower may be 'small and white', but this song is truly evergreen.

LISTENING GUIDE

LEONARD BERNSTEIN (1918-1990) & STEPHEN SONDHEIM (1930-2021)

I Feel Pretty from *West Side Story*

In *West Side Story*, Shakespeare's Romeo and Juliet became Tony and Maria in the rough-and-tumble of Manhattan's Upper West Side, as it then was. This 1957 musical is now a bona-fide classic, and Leonard Bernstein's music and Stephen Sondheim's lyrics have permeated deep into our musical consciousness. In the stage version of the show (but not in the 1961 film) Maria is not yet aware of the death of her brother Bernardo when she sings I Feel Pretty, giving this lilting and delicate song an added poignancy.

HOWARD SHORE (BORN 1946)

Symphonic Suite from *The Lord of The Rings: The Fellowship of the Ring*

Just as James Horner's score for *Titanic*, with its Celtic lilt and wordless vocals, gave the film for which it was composed a powerful musical voice, so Peter Jackson's *Lord of the Rings* trilogy (2001-3) now seems unthinkable without Howard Shore's music. His playful writing for upper strings and winds suggests the strong bonds of affection within the Hobbit fellowship, the dramatic play of brass and percussion the terrors and challenges they face, and the dark rumblings on lower strings the all-seeing malevolence of the Eye of Sauron. Just as Jackson and his team managed to make almost palpable the richly detailed world of Tolkien's landscapes, Shore's long-breathed melodies, often coloured by filigree figures on harp, give Middle-earth a vivid musical life, almost as if the composer was creating folk music for this imaginary place.

ELMER BERNSTEIN (1922-2004)

Theme from *The Great Escape*

The music of Elmer Bernstein (no relation to Leonard) made movies sound better for more than 50 years, from the football story *Saturday's Hero* (1951) to Todd Haynes' lush romantic drama *Far From Heaven* (2002). You could call his work in the early 1960s his purple patch, since it included his haunting, delicate score for *To Kill a Mockingbird* (1962) and – as if to prove how versatile he was – the macho swagger of *The Magnificent Seven* (1960) and *The Great Escape* (1963). The latter, based on a true story of WWII by Australian author Paul Brickhill, helped cement Steve McQueen's superstardom, and inspired this supremely memorable march, which – and this is Bernstein's genius – manages to sound jaunty, heroic and menacing simultaneously.

HANS ZIMMER (BORN 1957)

Pirates of the Caribbean: At World's End

Studio mogul Jack Warner used to say: 'Films are fantasy—and fantasy needs music'. And, just as it's difficult to envisage the *Star Wars* franchise without John Williams, the fantasy of the *Pirates of the Caribbean* series seems inseparable from Hans Zimmer's music. His score for the third film of the trilogy (2007) is tender (for the love story), rollicking (the swashbuckling and hijinks) and sinister (Lord Cutler Beckett).

JOHN BARRY (1933-2011), MONTY NORMAN (1928-2022), BILL CONTI (BORN 1942) AND PAUL MCCARTNEY (BORN 1942) ARR. CALVIN CUSTER

Themes from 007

- I. The James Bond Theme
- II. For Your Eyes Only
- III. Live and Let Die
- IV. Goldfinger

The world's longest-lasting film franchise has also produced screen themes with a licence to thrill. When Monty Norman's original James Bond theme needed tweaking for *Dr. No* (1961), the composer who came to the rescue was John Barry, who went on to score 11 Bond movies and can be said to have created the 007 Sound – punchy brass, propulsive rhythms, string writing that can be slinky or menacing as required. He also composed many of the movies' title songs, right up until *The Living Daylights*. His tune for *Goldfinger* (1964) is a high-octane classic. Barry later described it as 'the weirdest song ever. Shirley Bassey didn't know what the song was about but sang it with such conviction that she convinced the rest of the world that it was about something'. Once you hear the opening riff, you know exactly which imaginative world you're in.

Then again, most Bond title songs that have stood the test of time, like *Live and Let Die* (1973), a mega-hit for Paul McCartney and Wings, and *For Your Eyes Only* (1981), which not only topped the charts across the world, but became the only song in Bond history in which you can see the performer – Sheena Easton – sing the number during the movie's title sequence.

LISTENING GUIDE

RACHEL PORTMAN (BORN 1960)

End Titles from *Emma*

This music made history when, at the 69th Academy Awards, composer Rachel Portman became the first woman to win the Oscar for Best Score. This 1996 adaptation of Jane Austen's novel is notable for its relative fidelity to the original, for Gwyneth Paltrow's droll performance in the title role, Ruth Myers' elegant costumes and Portman's beautiful music. The piece she created for the End Titles sequence has a prominent role for the clarinet, the instrument which, the composer says, accompanies our match-making heroine on her emotional journey throughout the film.

STEPHEN SCHWARTZ (BORN 1948) ARR. CRAIG ALLISTER YOUNG

Popular from *Wicked*

Some musicals – whether written for stage or screen – have endured for decades while others seemed like a good idea at the time (case in point from 1966: *It's a Bird...It's a Plane...It's Superman the New Musical Comedy*. Yes, really). Here is a number from a musical which continues to give delight long after it was created

A re-thinking of the characters and story arc of *The Wizard of Oz*, *Wicked* started life in 1995 as Gregory Maguire's novel *Wicked: The Life and Times of the Wicked Witch*. Composer and lyricist Stephen Schwartz saw its dramatic potential, secured the theatrical rights and eight years later his musical *Wicked* made its Broadway debut. Apart from COVID-related suspensions, *Wicked* has been playing on a stage somewhere on the planet ever since and the 2024 film adaptation of Act I – *Wicked: Part I* – lit up the box office. Popular is a pivotal and very 'up' number early in the show, in which Glinda and her roommate Elphaba finally bond – as Glinda decides that Elphaba needs a makeover.



ALAN MENKEN (BORN 1949) AND HOWARD ASHMAN (1950-1991) ARR. BRUCH HEALEY

Part of Your World from *The Little Mermaid*

Music theatre historian Ethan Mordden has coined the term ‘heroine’s wanting song’ for the number – usually heard in the first minutes of a show – in which the leading lady tells the audience of her dreams and aspirations. Fiona’s *Waitin’ for My Dearie* in *Brigadoon* and Eliza’s *Wouldn’t It Be Lovely* in *My Fair Lady* are famous examples. So is *Part of Your World*, in which Ariel, the mermaid princess, looks around at the human artefacts she’s collected in her undersea grotto, and sings of her longing to join the human world. Loosely based on Hans Christian Andersen’s fairy tale of the same name, Disney’s *The Little Mermaid* (1989) was (and remains) a huge success, and spawned a stage musical, a direct-to-video sequel and a live action remake. And although *Part of Your World* is now considered iconic, Disney chairman Jeffrey Katzenberg was not initially enthusiastic about the song, and fearing that it would bore small children in the audience, asked that it be removed. Imagine – if he’d had his way, this beautiful number would no longer be part of your world.

JOE HISAISHI (BORN 1950)

My Neighbor Totoro

Like the close creative partnership between director Steven Spielberg and composer John Williams, the one between writer and director Hayao Miyazaki and composer Joe Hisaishi has resulted in long-term movie magic, and has helped make Hisaishi one of the most widely recognised composers in film history. Hisaishi has scored all but one of Miyazaki’s Studio Ghibli films; *My Neighbor Totoro* (1988) was their third collaboration. The light touch, gentle humour and sense of wonder which radiates from Hisaishi’s score is a perfect musical reflection of Miyazaki’s world – so much so that, while you’re hearing this delightful suite from the film, you’ll probably imagine yourself on the cat bus!

MICHAEL GIACCHINO (BORN 1967)

Incredits from *The Incredibles*

Anyone who can remember seeing Pixar’s animated superhero epic *The Incredibles* when it was first unleashed (2004) can also probably remember laughing in delight at Michael Giacchino’s ridiculously catchy score. His James Bond-meets-The Jetsons sound – a fat big band texture with silky string underpinnings, and quicksilver changes in rhythm and orchestral colour – brilliantly match the look of the film, which has been described as ‘the future as seen from the 1960s.’ Incredibly (pardon the pun), this was Giacchino’s first big-screen credit. Since then, you’ve seen his name and heard his music on movies as diverse as *Mission Impossible III* (2006) and *Doctor Strange* (2016).

ARTIST BIOGRAPHIES



Benjamin Northey Conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra, Conductor in Residence of the Sydney Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. He has previously held the posts of Associate Conductor of the Melbourne Symphony Orchestra (2010-19), Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-06) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007-10).

Northey studied conducting at Finland's Sibelius Academy with Professors Leif Segerstam and Atso Almila after being accepted as the highest placed applicant in 2002. He completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006.

He previously studied conducting with John Hopkins OBE at the University of Melbourne Conservatorium of Music from 2000-2002. Northey appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*La bohème*, *Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*), Victorian Opera (*Candide*) and the State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*).

His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic

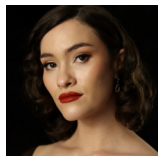
Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony Orchestra.

Northey has collaborated with a broad range of leading artists including Pinchas Zukerman, Maxim Vengerov, Anne-Sofie von Otter, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, William Barton, Lu Siquing, Amy Dickson, Slava Grigoryan, Marc-André Hamelin, James Morrison, Kurt Elling, Archie Roach, Ben Folds, Nick Cave & Warren Ellis, Paul Grabowsky, Tim Minchin, kd Lang, Patti Austin, Kate Miller-Heidke, Megan Washington, Barry Humphries, Meow Meow and Tori Amos.

Northey is highly active in the performance and recording of new Australian orchestral music having premiered dozens of major new works by Australian composers. He has previously been a board member of the Australian Music Centre.

An Aria Awards, Air Music Awards, and Art Music Awards winner, he was voted Limelight Magazine's Australian Artist of the Year in 2018. Northey's many recordings can be found on ABC Classics.

In 2025, he conducts the Melbourne, Sydney, Queensland, Tasmanian and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.



Nina Korbe

Soprano

Award-winning soprano Nina Korbe is fast emerging as one of Australia's most exciting young voices. Acclaimed for her creamy tone and expressive artistry, Nina is a graduate of the Queensland Conservatorium and London's Royal Academy of Music, both with distinction.

Her operatic highlights include making her professional debut as Maria in *West Side Story* with Opera Australia, Musetta in *La bohème* with Opera Queensland, Tina in *Flight* with State Opera South Australian, and with Victorian Opera as Lisette in *La Rondine* and Young Heidi in *Follies*. Nina also maintains a busy concert schedule, performing with Queensland Symphony Orchestra, Southern Cross Soloists, Camerata, Brisbane Philharmonic Orchestra and internationally at the Musikverein with Queensland Youth Symphony.

As a proud Koa, Kuku Yalanji, Wakka Wakka woman, she is actively involved in the championing of Indigenous Voices; Nina sits on Queensland Symphony Orchestra's First Nations Advisory Board, the board of Playlab Theatre, is a board observer of Australian Women in Music and is the First Nations advisor to the Australian Music Foundation.



Your event maestros

Delivering event excellence is much like a brilliant musical production. Each performer must have passion for their craft, a commitment to detail, and keeping in time is everything!

Proud partner of Queensland Symphony Orchestra.

A photograph of a woman with dark hair, smiling and playing a violin. The image is partially obscured by the title text.

Support Your State Orchestra

Queensland Symphony Orchestra has shared the joy of music with communities across our great state for 78 years. There are many ways you can be part of a rich and proud history that is shaping Queensland's future.

Regular Giving

A pledged annual or monthly tax-deductible donation will help us plan for the future.

Annual Campaigns

Contribute a gift at end-of-financial year and/or Christmas to wherever our need is greatest.

Music Chair Program

Deepen your relationship with the Orchestra while providing critical financial support through this special Program.

Corporate Partnerships

Experience 'money cannot buy' and commercial benefits.

Gift in Wills

Including a gift in your Will is a powerful way to share your love of music with future generations. We can recognise your generosity in your lifetime, if you share your intentions with us

Our Development team can provide more information about supporting QSO.

P: 07 3833 5027

E: development@qso.com.au

W: qso.com.au/support-us

MUSIC CHAIR PROGRAM

Music lovers who support an individual musician's role within the Orchestra. We thank you.

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Natsuko Yoshimoto

*Professor Ian Frazer AC and
Caroline Frazer
Estate of Barbara Jean Hebden
Dr Cathryn Mittelheuser AM
John Story AO and Georgina Story*

ASSOCIATE CONCERTMASTER

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Johnny van Gend

In Memory of Dr J F Jones

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Wilke In Memory of Doc and
Fritzi Hirst*

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Jane Burroughs

Dr Graham and Kate Row

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Imants Larsens

John and Bonnie Bauld

ASSOCIATE PRINCIPAL VIOLA

Yoko Okayasu

*Dr Damien Thomson
and Dr Glenise Berry*

ASSISTANT PRINCIPAL VIOLA

Julian Duthoit

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*CP Morris
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Alan Symons*

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Dušan Walkowicz

John Story AO and Georgina Story

DOUBLE BASS

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*In Memory of Doc and Fritzi
Hirst from Geof and Lawrie*

Justin Bullock

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Sarah and Mark Combe

OBOE

Alexa Murray

*Guy and Kathleen Knopke
In Memory of Les Masel*

PRINCIPAL COR ANGLAIS

Vivienne Brooke

CP Morris

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Irit Silver

*Marion Pender, Ewan and
Renee Key*

ASSOCIATE PRINCIPAL CLARINET

Brian Catchlove

The K&D/S&R Anketell Foundation

CLARINET

Kate Travers

Dr Julie Beeby

PRINCIPAL BASS CLARINET

Nicholas Harmsen

John Story AO and Georgina Story

SECTION PRINCIPAL BASSOON

Nicole Tait

*In Memory of
Margaret Mittelheuser AM*

ASSOCIATE PRINCIPAL BASSOON

David Mitchell

John and Helen Keep

BASSOON

Evan Lewis

CP Morris

PRINCIPAL CONTRABASSOON

Claire Ramuscak

CP Morris

SECTION PRINCIPAL FRENCH HORN

Nicholas Mooney

Ian Gough AM and Ruth Gough

PRINCIPAL FRENCH HORN

Ian O'Brien

Support this musician

ASSOCIATE PRINCIPAL FRENCH HORN

Timothy Allen-Ankins

John Story AO and Georgina Story

FRENCH HORN

Vivienne Collier-Vickers

John and Bonnie Bauld

Lauren Manuel

Margaret Pelton

SECTION PRINCIPAL TRUMPET

Rainer Saville

Ayn Jay

ASSOCIATE PRINCIPAL TRUMPET

Richard Madden

Elinor and Anthony Travers

TRUMPET

Alfred Carslake

*Will and Lorna Heaslop In Memory
of Jean Kratzing
Frederick Henderson*

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Jason Redman

*Frances and Stephen Maitland
OAM RFD*

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Northern Lights Southern Stars

SUN 26 OCT 11.30AM

Concert Hall, QPAC

Conductor Sam Weller
Soloist Jake Lyle, baritone

Charody *My Australia*
Grieg Suite No. 1 from *Peer Gynt*, Op. 46
Mozart Non piu andrai from *The Marriage of Figaro*
Gounod Avant de quitter ces lieux from *Faust*
Ravel Pavane for a Dead Princess
Dvořák Symphony No. 9 (movement 4)



Mahler Nine

FRI 28 NOV 7.30PM

SAT 29 NOV 7.30PM

Concert Hall, QPAC

Conductor Umberto Clerici

Mahler Symphony No. 9



Home Alone In Concert

FRI 5 DEC 7.30PM

SAT 6 DEC 1.30PM, 6.30PM

Brisbane Convention & Exhibition Centre

Conductor Nicholas Buc
Chorus Voices of Birrale

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